

## *The Chants of the Mass*

By P. A. Weiss  
(Concluded)

### *Sequence*

A form of chant peculiar to only a few Masses is the Sequence. In olden times the "jubilus," melody of a particularly joyous and animated character, appended to the Alleluja and sung to the syllable "a," was designated by this title. In order the more easily to impress these tones upon the memory, or possibly, to give verbal expression to the joy of heart, which is, as it were, incorporated in the "jubilus," an attempt was made in the ninth century to adapt texts to these tones, and in such a manner, that, as a rule, there was a syllable for a note. It is probable that, originally, only single words were used, referring to the day or feast celebrated. From this practice of setting words to the notes of the Alleluja-Neuma arose the Sequence. The Blessed Notger Babulus (the Stammerer 1912), was a master in this art; he is regarded as the originator of the Sequence. His Sequences have neither rhyme nor metre, as the later Sequences, which partake of the nature of the hymn; they have a free rhythm, which accounts for their name of proses (prosaë). They show a certain regularity

in the recurrence of the members, which was determined by the number of notes contained in the groups of the "jubilus."

This new song-form spread rapidly in German countries, and the simple, pleasing airs met with the approbation of the people, and some of the poets were incited to imitate this new form of composition. Among these, Adam of St. Victor began a new period for the composing of Sequences. He was a canon in Paris during the second half of the twelfth century; he composed his Sequences in a complete metrical form, and employed a rhythm whereby the Sequence more nearly resembled the Latin hymn-form. This new method was spread rapidly. The Sequences of this period were given melodies which had no connection whatever with the Alleluja-jubilus. Adam's Sequences gave the impetus to the formation of the German "Kirchenlied." Many of them were translated, and then sung by the people in church. Of the large number of Sequences, frequently several for a single feast, which, during the course of centuries, were to be found in the various missals, only four were retained after the

reform of the Roman Missal in the sixteenth century; the Sequence for Easter, "Victimæ Paschali laudes," the "Veni Sancte Spiritus" for Pentecost, the "Lauda Sion" for Corpus Christi, and the "Dies Irae" for Masses for the Dead. The Sequence "Stabat Mater" was adopted in the Missal only in 1727, at the time when Pope Benedict XIII ordained the feast of the Seven Dolors of the Bl. Virgin Mary for the whole Church.

### *Credo*

After the Gospel, on certain days, the profession of faith, called Credo, is made. It is of Greek origin, and came from Spain (introduced by the Council of Toledo (589), to Franconia, and thence to Rome, and at the express wish of St. Henry II, German Emperor, it was permanently adopted for the liturgy by Pope Benedict (1024). Nevertheless, for a long time the Credo was regarded more as an ornament than as a means of elevating the solemnity. The Bishop was at liberty to preach after the Gospel or to sing the Credo. It was not until the sixteenth century, when a revised edition of the Gradual was issued, that set rules were given for the use of the Credo. These rules are in force today, and, according to them, the Credo must be sung on all Sundays, on the feasts of our Lord and of His Mother, of the Angels, and of All Saints; on the feast of the dedication of the church and on its anniversary; on feasts of Apostles, Evangelists, and Doctors of the Church; on the feast of St. Mary Magdalene; on the patronal feast of a Church, a place or a country or diocese; in the festival Masses of Saints, when celebrated in the Church where the body or a large relic of these saints is preserved; in solemn votive Masses, excepting those in which violet vestments are used, and which are celebrated on week-days; during the Octave of a feast on which the Credo occurs.

The ancient, simple, plain chant melodies for the Credo have been preserved to the present time; they had their origin in that period of the Middle Ages in which the people participated in the liturgical singing. Owing to the simple melody of the Credo, it can easily be mastered by the whole congregation, and when sung by a large body of the devout faithful, it cannot fail to produce a truly grand effect.

The Roman liturgy places the Credo between the Gospel and the Offertory, thus becoming an echo, as it were, to the Gospel, the message of faith. It expresses our readiness to confess our faith, and in its position immediately before the Offertory, serves, at the same time, as a preparation for this great act.

### *Offertory*

In the early days of Christianity it was the custom of the faithful who intended to communicate during the Mass to approach the altar and offer gifts of bread and wine. The clergy also, even the Pope, were required to participate in this offering. The faithful who did not communicate, offered grain, fruit, honey, wax and oil, to supply the wants of the Church, and for the support of the clergy and the poor. These offerings of natural products were later substituted by gifts of money. About the fifth century, because considerable time was required for the faithful to go up to the altar and present their gifts, and the liturgy was thereby interrupted, the time was filled up with the singing of psalms. The respective psalm was sung antiphonally by two choirs. But as the singers also had to make their offering, the verse was given to one of the chanters, while the introductory antiphon was sung by the choir, after which certain verses were repeated. Thus the Offertory received the character of a responsory chant, and in rendition was similar to the Introit. From the eleventh century on, the custom of the faithful bringing their gifts to the altar appears to have gradually been done away with, for from this time the psalm-verse is wanting in many of the old manuscripts; in the mss. of the twelfth century it is found in only a very few. The Tridentine reform of the Missal left only the antiphon for the Offertory chant, with the exception of the repetition of the end of the antiphon. Holy Saturday has no Offertory, because the solemn ceremony of blessing the Paschal candle before Mass supplies the offering of gifts; or probably for the reason that on this day when the catechumens received Baptism, they made their offering before the Mass.

In its liturgy signification the text of antiphon at the Offertory does not, as a rule, refer directly to the act of oblation in the Mass, but re-awakens our thoughts of the day or feast celebrated, revives our

devotion and extends it, so that, being permeated with holy sentiments and desires, the Priest and the people may worthily participate in the sacred mysteries. The Church has an antiphon sung during the act of oblation to remind us that the sacrifice of the Mass is a sacrifice of praise and should be offered joyfully.

### *Sanctus*

The Preface with its beautiful melodies ends with the invitation addressed to all those assisting at the Mass to praise God's great glory. The Church herself tells her children in what manner to do so, by calling upon them to sing the Sanctus. Just as the Preface is one of the "primitive elements" in the Latin liturgy, the Sanctus may likewise be traced back to times of remote antiquity. Pope Sixtus I, (119-128) commanded it to be sung by the faithful "una-voce." The Priest was not allowed to proceed with the Mass while the Sanctus was being sung, but was required to wait until it was finished. Because the Sanctus should be sung by the people, the melodies are marked by a grave simplicity, especially the one in Masses for the Dead.

The Sanctus, with a few alterations, is taken from the Prophet Isaias, where it appears as the Song of the Seraphim,—wherefore it is called "hymnus seraphicus" or "hymnus angelicus." As God is the perfect holy One, or simply, the "All Holy," this perfection of holiness is emphasized by the three-fold repetition of the Sanctus; it likewise refers to the Trinity of Persons in the One, Holy God;—it is a hymn of praise to the most adorable Trinity. In the concluding phrase the glory of God as it is manifested in the whole of creation is extolled, and we praise His Omnipotence, by which He has instituted that wonder-work of His love, the Holy Eucharist.

### *Benedictus*

This text is taken from the Gospel of St. Matthew, 21, 9,—and shows that the "Hosanna in excelsis" which, since the introduction of polyphony, has been employed as the concluding phrase of the Sanctus, is in reality the beginning of the Benedictus. The separating of the texts Sanctus and Benedictus had as a consequence the separating of the first Hosanna and its being added to the Sanctus, thus giving the Sanctus an appropriate close.

When, in the sixteenth century, polyphony began to predominate, the Sanctus chants were quite extensive which gave occasion to sing the Benedictus after the Elevation. The Church approved of this innovation. The liturgical significance of the Benedictus is somewhat displaced by being separated from the Sanctus, for the words, "qui venit" recited by the Priest before the Elevation, mean "Who will come," and refer to the Saviour Who will descend upon the altar by virtue of the words of consecration; for the singers though, they mean "Who has come."

The Benedictus is the joyous welcome of the Church to the Eucharistic Lord; it is the song of triumph with which the people of Jerusalem greeted Him before the city gates on Palm Sunday. Now He is saluted by the Church and the faithful as the Prince of peace and the Victor over sin and death.

### *Agnus Dei*

Originally sung or omitted "ad libitum," the Agnus Dei was at length prescribed for the Roman Mass liturgy by Pope St. Sergius (687-701). Just how often the Agnus Dei was sung in early times cannot be determined. It was rendered while the kiss of peace was being given, and as this ceremony required considerable time, it was probably repeated as often as time would allow. It was between the eleventh and thirteenth century that the present custom of singing it three times became an established rule; at the same time the third "miserere nobis" was changed to "dona nobis pacem." This was probably done with the intention of bringing the Agnus Dei more in harmony with the prayer for peace which the deacon recited while giving the kiss of peace. In Masses for the Dead, the petition "dona eis requiem" is added to the two first Agnus Dei instead of "miserere nobis", the word "sempiternam" being added to the third. The original, simple, plain chant melodies have been retained for the Ferial Masses of Advent and Lent and the Mass for the Dead. When the chant was assigned to the choir, more extended, elaborate melodies were employed.

The symbolical designation of the Saviour as a Lamb (agnus) may be traced back to the traditional custom of the Old Law of employing the lamb pre-eminently as a victim for sacrifice. It was a prototype of Jesus Christ the all-sufficient and



perfect propitiatory sacrifice for the sins of the world. The lamb is a symbol of innocence, meekness, patience and silent resignation, qualities which the Son of God manifested in the most perfect manner by His sufferings and death. In the holy Sacrifice of the Mass the Lamb of God is present upon the altar, and from Him flow salvation and redemption, God's blessing and peace. We plead for the mercy and peace which is given to us by the "Lamb of God Who taketh away the sins of the world," so that thereby we may be prepared to partake of the "nuptial feast of the Lamb."

#### *Communio*

After having communicated, the Priest recites an antiphon at the Epistle side of the altar which the choir sings as soon as the Priest has received the Precious Blood. This antiphon is all that remains to us of a lengthy chant formerly sung during the Communion of the clergy and the people. It consisted of an antiphon and a psalm which was rendered in a manner similar to the Introit; the number of verses was regulated by the length of time required for the general Communion. During the first centuries the 33rd Psalm "Benedicam Dominum" with the antiphon "gustate et videte" was common to all Masses. By degrees different psalms were employed, and the above-mentioned psalm was assigned to the eighth Sunday after Pentecost. During the course of the twelfth century the singing of psalms during the

Communion seems to have fallen into disuse, a result, no doubt, of the general Communion. A reminiscence of the ancient practice is preserved for us in the Requiem Mass, where the Communio is provided with a verse, "Requiem aeternam," after which a portion of the antiphon is repeated, "Cum sanctis tuis." On Holy Saturday, Vespers are sung instead of the Communio.

The ancient custom of singing psalms during the Communion originated in the Cenacle at Jerusalem, when at the Last Supper, our Lord and the Apostles sang a hymn (hymno dicto). (Matth. 26, 30.), before they proceeded to the Mount of Olives. In its present position the Communio may be regarded as an act of thanksgiving. The texts of the antiphon rarely refer in any manner to the Holy Eucharist or its reception they serve rather to give a more vivid expression to the mystery of the feast, the idea of the ecclesiastical season, the subject of the respective Mass solemnity. But our particular manner of giving thanks consists precisely in this, that we follow the teachings of our holy Mother, the Church, and receive the Holy Spirit, so that, in Him and through Him we may work out our salvation. A thanksgiving consisting of words only is of little value before God, unless it includes also the deeds of thanks, —a faithful co-operation with the grace of God, and a constant striving for perfection.

## *The Music of the Bible\**

By G. Kirkham Jones  
(Continued)



OF ALL the nations of the ancient world, the Hebrews were perhaps the richest in musical instruments. Not only did they have their own very simple, crude examples, but they used and adapted those of their neighbors (sometimes their enemies and masters), the Assyrians and Egyptians. Very rare and precious finds have occasionally been made when Egyptian instruments have been taken from ancient tombs or dug up in

desert sands. Of course the stringed instruments found were far too fragile—their strings all perished, their woodwork decayed, and their skin or parchment withered away—for us to play them and so know exactly how they sounded. But we can form a very good idea. And we know that they must have been able to sound.

Mostly for our information we have to rely, as I told you, upon drawings, paintings, and sculptures. Now you all know the second commandment.

Thou shalt not make unto thee any graven image, or any likeness of any thing.

The Jews obeyed this law so well that we have no first-hand carved stone records

\*From "The School Music Review"  
This article has been prepared for young people, to be read either by them or to them.



Figure No. 6

of their instruments. Again, you must remember that their enemies frequently attacked them, laid waste their land—Jerusalem was besieged no less than seventeen times—and destroyed their few monuments.

There shall not be left one stone upon another, that shall not be thrown down.

We have, however, in the art of the Egyptians, Assyrians and Babylonians a splendid pictorial catalogue of the musical instruments used by the Hebrews and other nations in Biblical times (Fig. 6).

#### THE BIBLICAL NAMES

In reading the Biblical names of these instruments, please remember the difficulties the translators had with obscure Hebrew words. They gave the nearest English meaning they could find. Sometimes one word—such as harp—served for many different kinds of stringed instruments. Sometimes, in fact nearly always, the word used—such as organ—has a totally different meaning to-day.

Then, again, we must not forget that the earliest chronicles in the Bible are the history of men and events many hundreds of years before those in the later Biblical books. So the instruments, some times having the same names, would have altered in size and shape, and as a rule would have been much improved.

#### THE THREE FAMILIES

However elaborate they may be, even to-day, all musical instruments belong to

one of three families:

- (a) Stringed instruments.
- (b) Wind instruments.
- (c) Percussion instruments.

(a) Stringed instruments may be plucked or struck by hand; plucked by a hand; plucked by a metal, bone, ivory, or quill plucker, or plectrum; scraped by bows; or banged by hammers.

(b) Wind instruments may be of wood, or metal, or horn, and blown either by mouth or by bellows.

(c) Percussion instruments may be banged or knocked either together, or upon, by hand or by hammer.

There is a simple piece of poetry to help you to remember this:

The scrapers or twangers;  
The blowers; the bangers.

#### THE STRINGED INSTRUMENTS

In Genesis we read:

Jubal: he was the father of all such as handle the harp and organ.

A better translation is, 'from whom descended fiddlers and pipers,' and the instrument here called harp is the Jewish 'kinnor.'

Of triangular form, it was constructed of two flat pieces of wood, across which were stretched eight or nine strings of thin camel or sheep gut (or even twisted grass).

The player held it, either under the arm or upon the shoulder, and made music by plucking the strings by hand or with a plectrum. (Fig. 7).



Figure No. 7

This was spoken of by Laban, when he said to Jacob.

I might have sent thee away with mirth . . . and with harp.

(Continued on page 29)

## The Caecilia

OTTO A. SINGENBERGER.....Editor

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Excerpts from the Cardinal's letters:  
December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language midst the great multitude of publication that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

"... your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."  
June, 1925—

"We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it... we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

## Scandicus and Climacus

Damrosch and the radio  
in teaching children

Mr. Walter Damrosch, guest conductor of the New York Symphony Orchestra visions the musical education of children by radio as an outstanding success and a powerful influence all over America. The first broadcast went on the air Jan. 21.

In a few opening remarks, Mr. Damrosch stated that it had been his dream since the radio field was opened to him,

to reach the millions of children in America, and he felt that if he could influence the musical training of the child until its eighth year, the future would take care of itself.

The first program was divided into two parts—the first for grammar school children and the second for high school and college students. The works chosen included the Allegretto from Beethoven's eighth Symphony, Pierne's 'Entrance of the Little Fauns,' Scherzo from the Symphony in B flat by Glazounoff—for the children; for the older listeners—Overture to Mendelsohn's Midsummer Night's Dream, and the Andante from Beethoven's fifth Symphony. Each selection was preceded by a short and highly interesting explanatory talk.

Two morning concerts were given on Feb. 10, and 17 at 11 o'clock eastern standard time.

We sincerely hope that these broadcasts by Mr. Damrosch will be continued regularly, and that our schools will acquaint themselves as to the time when they are given and "listen in." In the interests of school music nothing so instructive has yet gone over the air, and it is not difficult to vision the benefits that can be derived by listening to these particular hours with Mr. Damrosch.

Should there be a school which is not in possession of a radio, surely, someone will be generous enough if properly approached, and donate the use of one, so that the teachers and the children in particular may share in a wonderfully pleasant and most instructive hour.—A.—

### A Thought for us!

The Chicago Herald-Examiner, Jan. 19 reported (by Mr. G. D. Gunn) that "Thirteen hundred singers from the Chicago Public High Schools assembled in Orchestra Hall last night for the annual glee club contest." This report further says—"In several instances the

singing was of such exceptional excellence that it quite astonished the professionals invited to act as jury. Thus the Senn Glee Club, winners of first place in class mixed choruses numbering more than a hundred, gave a performance that surpassed that of any adult amateur chorus heard this season.

"It had all the choral virtues: volume, quality, sensitive inflection, precision, ease, refinement. It had, too, an enthusiasm that no adult choir can hope to match."

We quote that part of the report to which we ask our readers to give special thought, particularly to the above paragraph which briefly summarizes the requisites of a good choir, be it a glee club, school or church choir. These qualities in a choir are dependent upon the ability of the leader, and to the standard of instruction received in the singing class.

Contests of this nature ought to be introduced in our schools and colleges.

A great number of our institutions already have bands and orchestras, and most every one boasts of a glee club.

It would be of great value if in some of our larger cities someone would take the initiative in arranging similar contests to the one reported above.

There is no doubt that these would be successful, and prove a great stimulus for pupil and teacher alike.

—A.—



Would you know the true principles on which the arts may be won? It is to bow to their immutable terms, to lay all passion and vexation of spirit prostrate at their feet, and to approach their divine presence with a mind so calm and so devoid of littleness as to be ready to receive the dictates of fancy and the revelations of truth. Thus art becomes a divinity, man approaches her with religious feelings, his inspirations are God's divine gifts, and his aim fixed by the same hand from above, which helps him to attain it. (Beethoven.)



In the use of choral-like simplicity, Palestrina causes the commentator involuntarily to draw a comparison between him and Johann Sebastian Bach. The parallel could be drawn more closely than many of the ancient ones of Plutarch, for not only were both composers polyphonic in their musical vein, but both were actuated by the sincerest religious feeling in

their largest compositions. Palestrina may stand as the typical Catholic, as Bach represents the earnest Protestant in music. (L. C. Elson).



The musician must be a philosopher, a thinker. His art develops consciousness, which is both thought and feeling. (F. Burry).



## CHRISTMAS MUSIC IN ROME

By Rev. James Magner



HOEVER attempts to write a critical study of Christmas music in Rome will find himself completely disarmed before he begins. Christmas Mass in Rome is a gorgeous ensemble composed of a thousand elements, some very human and some very divine, but all so fused in the spirit of the great Sacrifice that analysis is practically impossible. To appreciate the situation, one must enter into the intimate Italian familiarity with sacred things and share unreservedly that consciousness of venerable traditions which is part of the Roman heritage. From this standpoint the Christmas music of Rome is something more than a concert. It is an articulate expression of dynamic, living faith in the center of Christendom.

When I entered Santa Maria Maggiore for midnight Mass the canons of the basilica had just finished chanting matins and had begun their way through that vast nave to the little chapel where the *Santa Culla* is kept, the cradle in which, according to the tradition, the infant Saviour was carried into Egypt. Instantly the gathering multitude hemmed their pathway and waited the return of the procession with the precious relic. It was borne aloft, exposed in a magnificent reliquary, and solemnly placed above the high altar. Presently the choir intoned

"Ad te levavi animam meam...."  
and the Mass was begun.

In strict adherence to the provisions of the *Motu Proprio*, the choir was composed exclusively of male voices, men and boys. Placed in the sanctuary, high on the side, the choir seemed not a distinct entity but an inseparable part of the liturgical en-



semble. Attention was centered on the sacrifice, concentrated in the celebrant here especially on account of the Roman altar. The choir learned its true function in melodic bas-relief, as a handmaid of the liturgical ceremonies which carried out in sacred pantomime the truths and aspirations of the Mass itself.

The Gregorian Proper was sung slowly. The neums were drawn out so as to give freer play in tonal chiarascuro, in crescendo and decrescendo, and in the breathless fading-out which is one of the wonders of an Italian chorus. Italian temperament is impatient with the declamatory style. The full, rich, dramatic quality of mature Italian voices is but imperfectly revealed except in warmer and more fervent utterance.

I found a peculiar string-like, fibrous quality in the sopranos. Naturally, considerable responsibility was placed on the young soprano and alto voices in maintaining a balance of volume and tone color against the heavier counterpoint of the powerful Italian tenors and basses. Perhaps this particular impression was increased by polyphonic features in the music itself. Under perfect control, the effect was thoroughly satisfying, truly orchestral in the restless minor progressions, so characteristic of the Italian style, resolving finally into the fresh major triad.

The choir was accompanied by organ. Yet I would have favored an *a capella* arrangement, as I heard Perosi's Requiem sung at the funeral of Cardinal Bonzano. There is something unmistakably festive in an instrumental background, but the solemn dignity of a male chorus which is capable of sustaining itself without accompaniment imparts to the Mass a liturgical character and atmosphere that is indescribably beautiful and thoroughly authentic.

The Christmas Masses sung in the four basilicas of Rome form a note of interest. At St. Peter's in the Sistine chapel, under the direction of Maestro Ernesto Boezi, the first Mass was a special composition of Boezi for three voices, the third was the Missa Pontificalis (2nd, of Perosi, Maestro Remigio Renzi was at the organ. A special composition by Maestro Tavoni was offered for the first Mass in St. John Lateran's basilica, and one by Polleri was performed at the third. The director,

Prof. Luigi Gentili was assisted at the organ by Maestro Cipollaro. Perosi's Second Pontifical Mass was heard also in the Basilica of St. Mary Major at midnight. Msgr. Refice directed his own Missa Gratia Plena at the third Mass, assisted by Maestro Mattei. At the basilica of St. Paul outside the walls the Benedictine Fathers used the Gregorian chant.

I did not hear the familiar strains of "Adeste Fideles" on Christmas morning. Snatches of "Holy Night, Silent Night" came from the organ in the church of St. Anthony of Padua. One would be most ungrateful, however, to complain of the absence of melodies which have become identified with the Christmas Masses of other lands. The living reality of the Christ Child, the devout child-like love for the Bambino, which I found in Rome quite overshadowed all other considerations and supplied generously for the fragmentary character of my impressions. I felt that reality, I experienced that love in the eager familiarity of the throngs in the churches. Obviously the spirit of the Bambino was here directing all minds and subjugating all hearts to His own. The delights of children with glowing eyes on the Christmas cribs, *poveri* and *infelici* sighing at the doors for a merciful alms, the passage to and fro of rich and poor, soldiers, clerics, young, old . . . these were the elements of a miscellany repeating with more than human eloquence the wondrous story of Christmas. Gathered into one concentrated utterance that story was sung by the Christmas choirs of Rome.

If I were to select one lasting impression from this Christmas music, it would be the note of liturgical subordination. There was a prevailing sense of repose in this music, engendered undoubtedly by long-standing traditions, familiarly understood. I think that every Catholic choir the world over must work and sing in that atmosphere, in intimate grasp of the Catholic viewpoint, in thorough understanding and appreciation of Catholic truth especially as revealed in the liturgy, and in an intelligent love of praising God articulately. Music, like all art, philosophy, love, and life itself, is moulded by a viewpoint, an attitude of mind. The fabric of this viewpoint is woven from a thousand suppositions. Only by shaping and readjusting these suppositions into conformity with a thoroughly Catholic attitude can the choirs



of the future hope to strive for a more authentic utterance. The student and theatrical, the false and uncertain elements of liturgical song can be eliminated only by a more fundamental education in the texts and symbols of the Mass, by love and intelligent delight in the sacred liturgy itself. Catholic expression is worth little indeed, if it lacks the background of faith.

Deep faith will not always make a choir,

but it is the beginning of miracles. Song of the heart, inspired by that deeper appreciation, appeals to the heart, with the power of a grace. As someone remarked concerning the choir of the Mesdames of the Sacred Heart in Rome, "In the evenings people go to the Trinita to hear the nuns sing from the organ-gallery. It sounds like the singing of angels." That would seem to be the ideal of Christmas choirs.



## The Music of the Bible

(Continued from page 25)

And again:

David took a harp and played with his hand: so Saul was refreshed.

Later on, this form of instrument was improved and strengthened by the addition of a third wooden side, and one side was often curved and handsomely carved or ornamented. It usually had ten strings. In the Bible it is sometimes called 'psaltery.' (fig. 8).

Awake, psaltery and harp.

Thou shalt meet a company of prophets coming down from the high place with a psaltery.

Sing unto him with a psaltery and an instrument of ten strings.

Sometimes, also, it is called 'viol.'

And the harp and the viol . . . are in their feasts.  
I will not hear the melody of thy viols.

It is nearly always coupled with another instrument, and so is thought to have been used to give the bass or lowest notes.

The word 'psaltery' has been used also by mistake to refer to another instrument called by a very similar name, 'psanterin,' one of the instruments mentioned in the book of Daniel.

The sound of . . . sackbut, psaltery . . . and all kinds of music.

This was a simple kind of dulcimer. Strings were tightly stretched across a hollow sounding-board or box. Sounds were made by striking the strings with hammers held in the hands. Very elabo-



Figure No. 8

rate forms of the dulcimer are still used to-day.

The 'sackbut' mentioned is really the 'sabeca,' or large Egyptian harp, and not a sackbut at all, for that was an early form of trombone. (Fig. 9.).



Figure No. 9

Fig. 1, in last month's *Caecilia*, shows another kind of harp or lyre. This probably came from Ethiopia. You can see how roughly and simply it was made, and how very crude the tuning must have been. Notice the sound-box, the front of which is stretched skin or, perhaps, parchment, and the back probably the shell of some animal like the tortoise, or else a gourd. Another instrument, very much like it, is the 'kaithros,' from which we get the word cithern or guitar, and the German 'Zieher.' In olden times it usually had only four strings (Fig. 10). It was always hand-plucked.



Figure No. 10

Please notice that all these stringed instruments were plucked or struck, and not scraped with bows. From these early beginnings, after many centuries of experiment, we now have the whole range of wonderful stringed orchestral instruments and also our pianoforte. The very first, I expect, was the stretched string of the hunting or fighting bow, plucked by the archer. (Fig. 11).

#### THE WIND INSTRUMENTS

The words 'cornet' and 'trumpet' are often used in the Bible, and they mean one of the following: (Fig. 12).

(a) The most ancient ram's horn jubilee-trumpet.



Figure No. 11

Then shalt thou cause the trumpet of the jubilee to sound on the tenth day of the seventh month.

At the famous siege of Jericho, Joshua was told to blow.

A long blast with the ram's horn . . . the wall of the city shall fall down flat.

In the Psalms we read:

With trumpets and sound of cornet make a joyful noise before the Lord.

(b) The most famous and wholly Hebrew instrument, the 'shophar,' was a



Figure No. 12

very long horn with a turned, wide-end—the great national trumpet used even to-day in the Jewish synagogues.

At the giving of the Commandments, on Sinai, amid the thunderings and lightnings was heard.

... the voice of the trumpet, exceeding loud.

As a summons to battle it was often used:

And Saul blew the trumpet throughout all the land; but most of all in religious services:

David . . . . brought up the Ark of the Lord . . . . with the sound of the trumpet.

... with the sound of the cornet and with trumpets. And they swore unto the Lord . . . . with trumpets and with cornets. Blow ye the cornet in Gibeah.

The sophars are sometimes called 'shawms' in the Prayer Book.

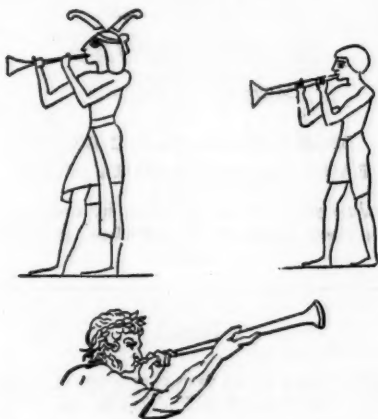


Figure No. 13

(c) The 'khatsotrah,' or long, straight trumpet of silver with a bell-shaped end. This was really a herald's trumpet, made at God's command by Moses.

It was used to herald the approach of the King, or to call the people to prayer, or to assemble them to go on the march. (Fig. 13).

Make thee two trumpets of silver; of a whole piece shalt thou make them; that thou mayest use them for the calling of the assembly and for the journeyings of the camps.

Also the Levites . . . . and with them an hundred and twenty priests sounding with trumpets.

The 'organ' of Jubal was probably a kind of Pan's pipes, such as the Punch and Judy man plays to-day, and was mouth-blown. Later on these pipes were mounted on a wind-box and blown by bellows, and from these very humble beginnings have come our great organs of the present time. (Fig. 14).

Job, in speaking of wicked people, says:

They . . . . rejoice at the sound of the organ. but of his own sorrow, he laments:

My harp also is turned to mourning, and my organ into the voice of them that weep.

Under the names of 'flute' and 'pipe' we have various forms of reed pipes of 'smooth, straight cane,' both single and double, such as shown in Figs. 2 and 3 of last month's *Caecilia*.

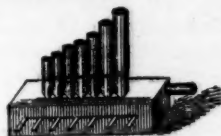


Figure No. 14

It is not quite certain how these double-pipes were played. Perhaps they were played alternately; perhaps, in octaves, they played the same melody; or perhaps one pipe played the melody while the other held on a one-note drone, something like the bagpipe. The larger ones were rather hard to blow and very tiring to the player, who often wore head and cheek bandages (Fig. 4) to help his muscles whilst blowing. Most of the latter pipes were made of wood, but some of the very early primitive examples were made of bone, one being called the 'tibia' after the name of one



Figure No. 15

of the leg-bones. Later they were sometimes made of metal.

In some examples there was a distinct and separate mouthpiece containing a reed (of a very simple kind), like our modern oboes and clarinets, (Fig. 15).

These were held straight in front of the performer, who blew straight down the tube. Others, like our present-day fifes and flutes; were held across the face of the player, who blew into a hole in the side.

Not any of these early instruments had the metal keys of our modern varieties; sounds of different pitch were produced by opening or closing one or more of the holes along the pipe. (Fig. 16).



Figure No. 16

Judging by the pictures found in Egyptian temple ruins, there were pipes of various sizes, and some were played, not by the mouth but by the nose! They were, perhaps, the easiest instruments, to make and to play—even by children:

Children sitting in the market place . . . saying  
'We have piped unto you and ye have not danced.

Their shrill wailing was heard at funerals—in Jairus's house:

Jesus . . . saw the minstrels and the people making a noise;

and I expect this was the best way to describe their music, which was very different from the lovely mellow beauty

of our 'wood-wind' of to-day. The shepherd cheered his solitude by playing his 'oaten-pipe'. With other instruments it was used at special national and religious festivals:

And all the people came after him (Solomon), and the people pipe with pipes.

Isaias says:

As when one goeth with a pipe to come into the mountain of the Lord.

(To be Continued)

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